

Quarterly
NEWS
Letter

VOL. XXV

Fall 1960

No. 4

SELECTED CHECKLIST OF TAYLOR & TAYLOR
SINCE 1933

By J. Terry Bender

AN EARLY FRANK NORRIS ITEM

HOW THE AUTHOR OF OUR NEXT BOOK
TOOK UP SMOKING

SERENDIPITY

NOTES ON PUBLICATIONS :: EXHIBITIONS

ELECTED TO MEMBERSHIP

&c. &c.

*Published for its members by The Book Club
of California, 545 Sutter Street,
San Francisco*

The Book Club of California

FOUNDED in 1912, The Book Club of California is a non-profit association of book-lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors and to promote an understanding and appreciation of fine books.

The Club is limited to eight hundred members. When vacancies exist membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular Membership involves no responsibilities beyond payment of the annual dues. Dues date from the month of the member's election. Regular membership is \$15.00; Sustaining, \$25.00; Patron, \$100.00.

Members receive the *Quarterly News-Letter* and all parts of the current Keepsake series, *Early California Mail Bag*. They have the privilege, but not the obligation, of buying the Club publications which are limited, as a rule, to one copy per member.

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Of the Making of Many Books —

Taylor & Taylor Since 1933

by J. Terry Bender

AMONG the many fine printing houses operating today in the San Francisco Bay Area the firm of Taylor & Taylor has to its credit the longest uninterrupted sequence of productive years. These have been marked by an appropriateness of design and a rigorously maintained quality in the production of all of its books. The early history of the firm has been chronicled by Mrs. Louise Farrow Barr in her *Presses of Northern California and Their Books 1900-1933* (Berkeley, the Book Arts Club, 1934). Mrs. Barr supplies a fully descriptive bibliography of about two hundred titles which Taylor & Taylor printed up to 1933. In the near future The Book Club hopes to publish an equally full and complete bibliography of the books produced since Mrs. Barr's closing date. These interim notes and the ac-

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companying descriptive list of the Taylor & Taylor books shown in the club rooms are intended only as an indication of the nature of this firm and its books over the last quarter of a century.

James W. Elliott, the senior partner and manager of Taylor & Taylor, states categorically that his firm is a commercial printing house rather than a publishing house. The book which appears with a Taylor & Taylor imprint on the title page is the rare exception. This, of course, was the case with the beautiful and distinguished type specimen book *Types, Borders, and Miscellany of Taylor & Taylor*, which was compiled and written by the firm's founder, Edward DeWitt Taylor, and published in 1939. The vast majority of the work done, however, is commissioned by business corporations, institutions, small publishers, and private individuals. This sort of printing by its very nature imposes exacting standards and an intensely rigid discipline on its creators. Such commercial printing is almost invariably done on a tight time schedule, within a limited and carefully defined budget, with a high degree of accuracy which allows (the idealists say) for no textural or typographical errors, and then finally the piece must be esthetically pleasing to the client, the consumer, the printer, and the independent critic—a rather amazing achievement.

In the light of all of this Taylor & Taylor has still received twenty-four "Certificates of Excellence" for work submitted to the American Institute of Graphic Arts over the last twenty years. Five of the seven qualifying Taylor books submitted to A.I.G.A. juries during this period have been selected for the "Fifty Book" exhibitions. A goodly number of the firm's books have been accepted by the Rounce and Coffin Club's judges for the "Western Book Exhibitions."

Among the varied and unusual books which Taylor & Taylor has done to record the Bechtel Corporation's world-wide engineering projects, one particular assignment stands out in its complexities. *The Transportation Report . . . To The Kingdom of Saudi Arabia*, which was compiled by a party of Bechtel engineers in 1947, had to be produced in both an English and an Arabic edition. To make the translation a bearded Arab scholar dressed in Moslem robes—a kaffiyah, ghutra, and flowing bisht—was flown to San Francisco on orders of the king and spent most of his time while here in the First Street printing office of Taylor &

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Taylor. The Arabic edition, which is actually a facsimile reproduction of the translator's manuscript, had to be bound in full morocco of royal Arab Green for presentation to the late king Ibn Saud. To ensure safe delivery in ample time for the presentation copies were sent by three separate air routes to Mr. S. D. Bechtel who was waiting in Riyadh. They arrived with what seemed only moments to spare. In the meantime Crown Prince Saud, the present king, was to present copies of the English edition to President Truman and to the late General George C. Marshall, who was then Secretary of State. To make this deadline the English edition was set into type, edited by its several engineer-authors, corrected, paged, made up, printed, bound, and delivered in four days (and nights). The Arabic edition from the start of the translating to the final delivery complete with pictorial and sheets, illustrations, color charts, diagrams and maps took a full ten days (and nights).

In addition to many books produced for various corporations in the area and a number of distinguished exhibition catalogues for various galleries Taylor & Taylor has done several of the Book Club's most interesting publications. Among these are *George Clymer and the Columbian Press*, *California Adventure* by Vincente Pérez Rosales, and *The Voyage of the Racoon*. This latter book was hand-set using 14-point John Bell type for the text and 9-point Oxford type for the notes. The printers ran out of type about three quarters of the way through the book. The Yale University Press, the only other large repository of the type face in the country was closed for its vacation. Three weeks later enough letters were cast by Yale and air expressed to Taylor & Taylor to complete the work, but when they arrived it was found that Yale's Bell type was Monotype-cast and would not line up with the Taylor type which had been cast from the original matrices of the English type founders, Stephenson, Blake, and Company. The only solution was to print that portion of the book which was already set in type, and then distribute the type in order to set up more pages—an unwilling, unexpected, but very successful revival of a fifteenth-century technique.

The following checklist is restricted to those books which form the Taylor & Taylor exhibition in the Club's rooms. This represents only a fraction of the firm's output. They have been selected

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to illustrate the great variety in Taylor & Taylor books, and their descriptions are an attempt to indicate the nature, size and appearance of the books for people who do not own them and people who would like to collect them. The height given is the height of the title page to the nearest $\frac{1}{8}$ inch. AIGA (American Institute of Graphic Arts) and R&C (Rounce & Coffin Club) at the end of the citations are indications of the typographic excellence of Taylor & Taylor books in terms both of regional and national recognition. The flexibility which enables this firm to produce such varied books is, perhaps, its most outstanding characteristic today.

Selected Checklist of Taylor & Taylor Books Since 1933

1. GUIDE TO THE JOHN MUIR TRAIL AND THE HIGH SIERRA REGION, by Walter A. Starr, Jr. San Francisco, The Sierra Club, 1934. xiii and 145 pages. Frontispiece and folding map in pocket at the back. Height 8 inches. Green cloth over boards.
2. A LANDSMAN'S VOYAGE TO CALIFORNIA . . . THE JOURNAL OF JOSEPH KENDALL OF THE VOYAGE . . . TO SAN FRANCISCO BAY IN THE YEAR 1849 . . . San Francisco, "Privately Published," 1935. ". . . in an edition of 200 copies . . ." xiv and 137 pages. Five full page illustrations and a foldout genealogical table. Marbled paper over boards with a red cloth spine.
3. ST. PATRICK AT TARA, A GROVE PLAY by Henry Morse Stephens, Music by Wallace A. Sabin. San Francisco, Bohemian Club, 1934. vii and 50 pages. Height 8 inches. Light blue paper over boards. AIGA.
4. PAUL GAUGUIN, EXHIBITION OF PAINTINGS AND PRINTS. San Francisco Museum of Art, 1936. 28 pages of text followed by 26 pages of illustrations. Height $9\frac{7}{8}$ inches. Brown paper wrappers. AIGA Com.

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5. SHIP DEFIANT, VOYAGE FROM NEW YORK TO SAN FRANCISCO 1875-1876, AND SUBSEQUENT VOYAGES AS THE SHIP AMPHITRITE, by Howard G. Stevenson. San Francisco, Privately Printed, 1937. "Issued in an edition of 25 copies." 39 pages. Frontispiece and foldout map. Height $8\frac{7}{8}$ inches. Marbled paper over boards with a red cloth spine.
6. TYPES, BORDERS, AND MISCELLANY OF TAYLOR & TAYLOR, WITH HISTORICAL BREVITIES ON THEIR DERIVATION AND USE. San Francisco, Taylor & Taylor, 1939. "Three hundred and thirty copies of this book have been printed . . ." xxxi and 563 pages. Primarily typographical specimens. Height $8\frac{5}{8}$ inches. Natural linen over boards with a red calf spine (on some copies the spine is of brown calf). AIGA. R&C.
7. DIEGO RIVERA, DRAWINGS AND WATERCOLORS . . . San Francisco Museum of Art, 1940. 31 pages including 12 illustrations. Height $10\frac{3}{4}$ inches. Brick red wrappers. AIGA Commerce.
8. DOCTOR JOHNSON'S PRAYERS. Introduction by Elton Trueblood. Stanford University, James Ladd Delkin, [1945]. "Of this book 350 copies have been printed . . ." xxxii and 68 pages. A vignette on the title page. Height 7 inches. Orange paper boards with a white cloth spine. AIGA. R&C.
9. CANOL, THE SUB-ARCTIC PIPELINE AND REFINERY PROJECT CONSTRUCTED BY BECHTEL-PRICE-CALLAHAN . . . 1942-1944. Text and documentary photographs by Richard Finnie. San Francisco [Published by Ryder & Ingram for Bechtel-Price-Callahan], 1945. ix and 210 pages with photographs reproduced throughout the text. Height $13\frac{7}{8}$ inches. Olive green cloth over boards. R&C.
10. THE STORY OF ROOS BROS., OUTFITTERS SINCE 1865. "... written by Russell B. Insley . . ." San Francisco, Privately Printed, 1945. vii and 39 pages with illustrations throughout the text by William R. Cameron. Height 9 inches. Brown paper boards with a brown cloth spine. The book was designed by Robert W. Washbish.
11. THINGS NEW & OLD, SELECTED POEMS PUBLISHED AND UNPUBLISHED by Thomas Durley Landels. Stanford University, James Ladd Delkin, 1946. xii and 112 pages. Height 9 inches. Light blue paper boards with a darker blue cloth spine.

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12. SAN FRANCISCO SINCE 1872, A PICTORIAL HISTORY . . . WITH PHOTOGRAPHS . . . FROM THE COLLECTION OF MILTON S. RAY. Historical text by Oscar Lewis. San Francisco [The Ray Oil Burner Company], 1946. xii and 101 pages. Illustrated throughout the text with pen and ink drawings by Mallette Dean and photographs. "The format was designed from layouts by Van Allen Haven . . ." Height 11 inches. Pictorial cloth over boards.
13. FOURSCORE AND TEN YEARS, A HISTORY OF MILLS COLLEGE, by Rosalind A. Keep. [Oakland], Mills College, 1946. xiii and 203 pages. Seven full page illustrations and a title page vignette. Height 9 inches. Green cloth over boards.
14. CALIFORNIA ADVENTURE by Vincente Pérez Rosales. Translated . . . with an introduction by Edwin S. Morby and Arturo Torres-Rioseco from . . . RECUERDOS DEL PASADO. San Francisco, The Book Club of California, 1947. "Two hundred and fifty copies of this book have been printed . . ." xiv and 96 pages. Illustrated with a frontispiece, title page vignette, and six chapter heads by Albert J. Camille. Height 9½ inches. Patterned cloth over boards with a brown cloth spine.
15. TRANSPORTATION REPORT, DAMMAM TO RIYADH, KINGDOM OF SAUDI ARABIA . . . San Francisco, Bechtel International Corporation, Morrison-Knudsen International Company, Inc., Sverdrup & Parcel, 1947. xii and 66 pages. Charts and photographs throughout the text with a foldout map at the end. Height 11 inches. Brown morocco over boards.
The Arabic edition is a facsimile of the translator's manuscript with the same illustrations, format, and binding.
16. MARINSHIP, THE HISTORY OF A WARTIME SHIPYARD . . . SAUSALITO, CALIFORNIA, 1942-1945, compiled and edited by Richard Finnie. San Francisco, [The Marinship Corporation], 1947. xii and 403 pages. Illustrated throughout the text with photographs, maps, charts, drawings, and blueprints. Height 11 inches. Natural linen over boards. R&C.
17. MEMORIES OF THE MENDOCINO COAST . . . TOGETHER WITH THE CORRELATED HISTORY OF THE UNION LUMBER COMPANY . . . by David Warren Ryder. San Francisco, Privately Printed, 1948.

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xiv and 81 pages. Illustrated throughout the text with drawings by Dan Adair and photographs. Height 9½ inches. Brown cloth over boards. R&C.

18. A BUILDER AND HIS FAMILY, 1898-1948 . . . THE CONTRACTING, ENGINEERING, & CONSTRUCTION CAREER OF W. A. BECHTEL . . . HIS SONS AND THEIR ASSOCIATES . . . Compiled . . . by Robert L. Ingram. San Francisco, Privately Printed, 1949. "Five hundred copies printed . . ." xii and 112 pages. Illustrated with photographs throughout the text. Height 9½ inches. Marbled paper over boards with a yellow cloth spine. R&C.
19. A CENTURY OF HARDWARE AND STEEL . . . THE STORY OF BAKER & HAMILTON . . . by David Warren Ryder. San Francisco, Historical Publications, 1949. xi and 119 pages. Illustrated throughout the text with photographs, lithographs, and six chapter heads by Dan Adair. Height 9¾ inches. Red cloth over boards. R&C.
20. GEORGE CLYMER AND THE COLUMBIAN PRESS, by Jacob Kainen. San Francisco, The Book Club of California, 1950. "This edition comprises 350 copies . . ." (an edition of 420 copies for members of the Typophiles of New York was published simultaneously). viii and 60 pages. Illustrated with eight full page photogravure plates and six ornaments drawn by Squire Knowles. Height 7 inches. Green patterned cloth over boards. AIGA. R&C.
21. THE HOUSE IN MALLORCA, by Ernest Ingold. San Francisco, Paul Elder & Company, 1950. "This limited edition comprises nine hundred and fifty copies . . ." xiv and 48 pages. Illustrated with six full page photographs and six half page "block engravings" by Mallette Dean. Height 10 inches. Red patterned cloth over boards. R&C.
22. THIS SUDDEN EMPIRE CALIFORNIA, THE STORY OF THE SOCIETY OF CALIFORNIA PIONEERS, 1850 TO 1950. Edited by Ruth Teiser with a foreword by Edward David Keil. San Francisco, The Society of California Pioneers, 1950. x and 76 pages. Illustrated with wood engravings by Mallette Dean. Height 10 inches. Green patterned cloth over boards. AIGA.

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23. MANILA—KUCHING AND RETURN, 1941-1945, by George S. Colley, Jr. San Francisco, Privately Printed, 1951. 54 pages. Frontispiece and one other full page illustration. Height 9 inches. Brown cloth over boards.
"Second printing." The book was first produced by Taylor & Taylor in 1946.
24. THE BUILDING OF TRANS MOUNTAIN, CANADA'S FIRST OIL PIPELINE ACROSS THE ROCKIES, by Neill C. Wilson and Frank J. Taylor. Vancouver, British Columbia, Trans Mountain Oil Pipe Line Company, 1954. x and 107 pages. Illustrated with photographs throughout the text. Height 11 $\frac{1}{8}$ inches. Decorated green cloth over boards. R&C.
25. THE PAGEANT OF HISTORY AND THE PANORAMA OF TODAY IN NORTHERN CALIFORNIA, A PHOTOGRAPHIC INTERPRETATION by Ansel Adams with text by Nancy Newhall. San Francisco [The American Trust Company] [1954]. 36 unnumbered leaves containing 58 photographs. Height 14 inches. Pictorial paper covers with a plastic spiral binder. R&C.
26. DEEP ROOTS, THE HISTORY OF BLAKE, MOFFITT & TOWNE . . . SINCE 1855, edited by Neill C. Wilson. San Francisco, Privately Printed, 1955. xi and 112 pages. Illustrated with lithographs throughout the text and decorative chapter heads by Mallette Dean. Height 9 $\frac{7}{8}$ inches. Wine red cloth over boards. R&C.
27. ONE FIFTY-FIVE SANSOME . . . by Oscar Lewis. San Francisco [The Industrial Indemnity Company], 1955. 26 pages. Frontispiece and two illustrations in the text. Height 8 inches. Green paper wrappers.
28. KOREA'S NEW ENERGY . . . THREE STEAM-ELECTRIC POWER PLANTS BY PACIFIC BECHTEL CORPORATION . . . 1954-1956, by Richard Finnie. San Francisco [The Bechtel Corporation], 1956. vi and 80 pages. Illustrated with photographs throughout the text. Height 11 $\frac{5}{8}$ inches. Gray-green cloth over boards. R&C.
29. BECHTEL IN ARAB LANDS, A FIFTEENTH-YEAR REVIEW . . . by Richard Finnie. San Francisco [The Bechtel Corporation], 1958. 149 pages. Illustrated with photographs throughout the text. Height 11 $\frac{5}{8}$ inches. Cream colored cloth over boards. R&C.

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30. THE VOYAGE OF THE RACoon, A 'SECRET' JOURNAL OF A VISIT TO OREGON, CALIFORNIA, AND HAWAII, 1813-1814, edited with introduction and notes by John A. Hussey. San Francisco, The Book Club of California, 1958. Limited to 400 copies. xxvii and 36 pages. Illustrated with facsimiles, charts, plans, sketches, and four drawings by Henry Rusk. Height 12 $\frac{1}{8}$ inches. Marbled paper over boards with a black morocco spine. AIGA. R&C.
31. THE PUBLISHED WRITINGS OF CARL IRVING WHEAT, compiled by George L. Harding with an appreciation by George P. Hammond. San Francisco, 1960. "The edition, comprising 350 copies . . ." ix and 20 pages. Height 9 $\frac{3}{4}$ inches. Yellow patterned paper wrappers. "This book has been prepared for presentation on the occasion of the Roxburghe Club dinner honoring Carl Irving Wheat, on April 11, 1960 . . ."

An Early Frank Norris Item

AN interesting supplement to the Book Club's edition of *The Letters of Frank Norris* (1956) has recently turned up in the files of the Academic Senate at the University of California. This is a petition by Norris to the authorities to allow him to change his status as a student so as to encourage his writing career and at the same time get rid of required mathematics, a subject which he much disliked. With no regular high school training, Norris had entered the University by examination as a "limited student." Now, in his Sophomore year, he had abandoned any intention of getting a degree, preferring to concentrate on a background for writing. The petition was granted, in spite of the fact that Norris was on probation at the time he made the request. After completing four years at Berkeley, with indifferent grades, Norris was granted an honorable dismissal (see memo also in the Academic Senate files for September 13, 1894) and went on to Harvard for a year in creative writing under Lewis

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E. Gates. The petition not only throws considerable light on Norris' academic tastes and his attitude towards his craft, but it is much the earliest of Norris' letters yet to appear. The "extract from the last issue of Lippincott's magazine" is a review of Norris' metrical romance titled Yvernelle which Lippincott brought out for the Christmas trade at about the time the petition was drawn up.

—FRANKLIN WALKER

Berkeley, Nov., 1891

To the President and Faculty
of the College of Letters:

Gentlemen: After careful and serious reflection I have been led to believe that the course of student at large (Lit.) with which I entered college and which until now I have pursued, is of less advantage to me than a special course would be. I herewith petition your honorable body to be allowed to change my course from that of a student at large to special student: The following are my reasons.

I entered college with the view of preparing myself for the profession of a writer of fiction and I consider that the time which, as a student at large, I am obliged to spend in Latin, and Mathematics, I could as a special devote with much greater advantage to English, Rhetoric, Literary Criticism, History, Philosophy etc. As a student at large I am required to take a year and a half of Mathematics, as yet I have not commenced this study. Before entering college I was five years out of school and until within a few months never so much as looked into a geometry.

In order to do now, the prescribed work in Mathematics with sufficient excellence I would, I am sure, be obliged to devote to it nearly twice the time that would be necessary for an ordinary student. Previous to entering the University I spent upwards of five years in Paris and in various parts of Italy and Germany studying, painting, Gothic Architecture and Mediaeval Archaeology, I am now in my twenty-second year and feel convinced that I am mature enough to know what I want and to guage (sic)

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myself with sufficient earnestness and accuracy.

I understand that special students cannot receive any degree, but I am willing to forego the diploma so thoroughly am I persuaded that the course which leads up to and culminates with it would be more detrimental to me than otherwise.

In case of a favorable consideration of my petition I would as a special student during the remainder of my sophomore and throughout my entire Junior year take a very full course in English, supplimented (sic) by the courses in History. During my senior year, I would continue the English courses but substitute Philosophy for History. I entered college with conditions in Roman History, Algebra, and Geometry of these I have succeeded in removing all but Geometry (being granted an extension of time in the last subject). Thoughout (sic) my Freshman year, and in addition to my regular work, I was occupied in studying up my condition work in mathematics, reciting daily to Mr. Leuschner.

This gave me altogether twenty hours per week, independent of the six hours of physical excercise (sic) and drill, I was unable to do so much work with sufficient proficiency and was conditioned in History (1st term) and Latin Composition (both terms).

I have been given to understand by Prof. Kellogg and the Recorder of the Faculties that these conditions would considerably militate against such a change of course as I propose, but I would very earnestly beg a suspension of the rules in this case and this too with the more assurance, since even as a special student I would still continue my condition work in Freshman History. I both understand and appreciate the necessity of these rules which exclude from a change of course such students as are not conscientious and sincere. But I would very strenuously solicit (sic) your belief both in my conscientiousness as regards my work in college and in the sincerity of my desire to become a writer of fiction. As evidence of my sincerity in this particular (and I trust it will not be attributed to any other motive) I append the following extract from the last issue of Lippincott's magazine.

"It has been and it will be the good fortune of few authors to have their writings published with an elegance in any degree

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comparable to that which distinguishes Mr. Norris's "Yvernelle."* This narrative poem—a free and flowing fancy of the days of knight-errantry—has been made all splendidly beautiful by the magic touch of the artist's hand. The three illustrations in color are marvels of reproduction, worthy of fine framing; and the plentiful decorative designs, printed in monotint, show an excellence of drawing and an illustrative value highly meritorious. The volume, indeed, in every detail—in the superior quality of the paper, the faultless printing, the lavish margin, and the rich and tasteful binding—calls for unstinted praise. Its romantic text relates to the ever-glorious days of chivalry—tells a moving tale in fluent and melodious verse of the loves and battles of a valiant knight who loses his heart in two lands. We are at first not so sure that the gallant Sir Caverlaye deserves our compassion, much less our admiration: he comes to know himself, however, and resolves to forsake the "dark countess of old Spain" and return to the "blue-eyed Yvernelle," and all our sympathy goes out to him, and we watch with bated breath the course of his adventurous journey into France, his great fight in the forest with the brother of Guhaldrada, and his furious gallop through the wild night to the door of the church wherein the fair Yvernelle stands ready to take the veil."

Trusting that this petition will receive your favorable consideration and that you will not allow the enforcement of a technicality to very seriously impair all the benefits which I could derive from my course in college

I remain very respectfully

FRANK NORRIS

Approved:

to bring before the Council by A. F. Lange

M. Kellogg, to bring it before the Acad. Council

Geo. M. Richardson, to bring before the Council.

A. O. Leuschner

*YVERNELLE: A LEGEND OF FEUDAL FRANCE: By Frank Norris. Illustrated by Eleven Full-Page Photogravures, Three of which are in Colors, from Drawings by Church, Dewey, Dielman, Garrett, Hinton, Low, and Shirlaw; also, numerous Engravings after Modellings by Boyle and Maene, and Designs by Bissegger. J. B. Lippincott Company. Square 8vo, handsomely bound in cloth, gilt top, \$3.50; full morocco, \$5.00.

How the Author of Our Next Book

Took Up Smoking

READERS of the last *News-Letter* will know that our fall book is to be a printing of John A. Swan's manuscript, *A Trip to the Gold Mines of California, 1848*. This account, one of the treasures of the Bancroft Library, is by no means "just another gold rush journal." John Swan was one of the saltiest of California's pioneers. A self-taught writer, his language reflected his long life in the forecastle and galley; and his outlook on events was that of the common sailors and the runaway or furloughed soldiers with whom he batched it at the mines. As a result, his narrative has a breeziness that is refreshing, and it brings out aspects of life in the diggings which were often neglected by other chroniclers of the days of 1848.

Characteristic of Swan's writing is a sketch, "Tooth-Drawing in Monterey," which was published in the *San Jose Pioneer* for May 4, 1878. As a foretaste of the good things to come, we reprint a part of this earthy anecdote.

During many years at sea as a boy and young man, Swan was frequently troubled by toothache. While at Mazatlan in 1840 he read in a medical book that the use of tobacco would sometimes cure this affliction, but he did not attempt the remedy until several years later. In April, 1844, he found himself in the harbor of Monterey on the schooner *California*, J. B. R. Cooper, master. While there, he wrote, "I had the toothache very bad, from a decayed double tooth, and Captain Cooper advised me to go on shore and get old George Allen to draw it. George Allen did most of the tooth drawing then; he had an old fashioned instrument with a hook at the end of it, but it was old like himself, and sometimes when he had a good hold of the molar the instrument would slip, and the patient would gnash his teeth with rage and vexation.

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"Well, I went on shore and paid George one dollar to draw the tooth. I went with him into the back yard, behind T. O. Larkin's store, and sat down in a chair, while old George performed the part of a dentist. After lancing my gums he applied his instrument . . . I thought he was going to wrench my head off, when the hook slipped. The next time he was more successful, not only bringing out the tooth, but a portion of the jaw bone sticking to it; and a small, sharp piece of the jaw bone was left, which pricked my tongue every time I used it, and it began to fester after I went on board the vessel; so I had to go on shore again and go to Dr. Den, from Santa Barbara, who, with a small pair of tweezers, broke the point off, and my tongue healed up, and as I took up smoking soon afterwards I have not been troubled much with the toothache since . . . Some people say smoking is a bad habit—so is having a toothache a bad habit, and I would sooner have the smoke without the toothache, than have the toothache without the smoke."

New Sustaining Members

THE FOLLOWING members have changed their status to Sustaining Memberships. This brings the combined total of Patron and Sustaining Members to approximately one-eighth the total membership. These two changes in classification are: Patron Memberships, \$100.00 a year, and Sustaining Memberships, \$25.00 a year. The Summer issue of the *News-Letter* carries the initial list.

Sustaining Members

DR. A. ELMER BELT	Los Angeles
MR. MARSTON E. DRAKE	New York, N.Y.
MR. FRANK L. FENTON	San Francisco
MR. JULIAN S. FRIEDMAN	San Francisco
MR. MORGAN A. GUNST, JR.	Oakland
MR. MARTIN S. MITAU	Menlo Park
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Elected to Membership

The following have been elected to membership since the Summer issue of the *News-Letter*:

<i>Member</i>	<i>Address</i>	<i>Sponsor</i>
C. Waller Barrett	New York, N.Y.	Warren R. Howell
John Parr Cox	San Francisco	Byron Nishkian
Robert J. Colombatto	South Pasadena	Mrs. Elizabeth Downs
Marston E. Drake	New York, N.Y.	David Magee
Miss Wilma Dyer	Mill Valley	Sherrill Halbert
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Mr. & Mrs. Cott Hobart	Kentfield	George P. Hammond
Donald W. Howe	Kentfield	Lewis Allen
Peter Keisogloff	Cleveland, Ohio	Carl Swanson
Miss Patrice Manahan	Los Angeles	W. W. Robinson
William C. Matthews	San Francisco	Albert Sperisen
Don Rosenberry	San Francisco	Richard A. Voegeli
Samuel Rosenthal	Chicago, Ill.	Robert L. Goldman
Lee L. Stopple	Santa Rosa	David Magee
Thomas E. Tryon	Lafayette	George L. Harding

Serendipity

SEVERAL PERSONS called our attention to the error in the last issue in the report on the Fall publication. "John Marshall's momentous discovery" should have been, of course, *James* Marshall's momentous discovery.



MEMBERS OF THE BOOK CLUB were very sorry to learn of the death of Joseph Graves, proprietor of the Gravesend Press of Lexington, Kentucky. He was one of America's most avid exponents of the true private press, and he operated his press as an avocation, exhibiting in his books a keen craftsmanship and good taste. He studied handpress printing under Victor Hammer, and many of his limited editions are illustrated by his friend, Fritz Kredel, one of the world's great artists of the book. Some members may recall Graves' article in the *News-Letter* on the Anvil Press (Vol. 20, No. 4).



SEVERAL LETTERS and verbal statements have been received in response to the "Report of the Committee on the Future of the News-Letter and the Keep-

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sakes" written up by J. Terry Bender, Chairman, in the Summer issue. The Committee has no further report at this time, but these replies will serve a useful purpose in future decisions. Additional reactions are invited. The Committee will meet early in the fall, and another report will be forthcoming.



THE NINETEENTH Western Books Exhibition—Western Books 1960—is now touring the principal libraries west of the Rockies. Included in the show are the three books published by the Book Club in 1959: *Figure Prints of Old Japan* (Grabhorn Press), *Typographic Design in Relation to Photographic Composition* (Black Vine Press), and *Concerning Cats* (Colt Press). The hyper-critical jury which selected only twenty-five out of seventy books submitted, was composed of Don Hill representing the Zamorano Club, Roger Levenson of the Roxburghe Club, and Mark Lansburgh of the Rounce & Coffin Club, which sponsors the event annually. An exceedingly handsome catalogue of the exhibition was printed at The Plantin Press. We think that those who see the show will agree that western books have reached a superior level in design and craftsmanship.



FOR THE FIRST TIME in a modern annotated edition, Stanford University Press has published the memoirs of Captain Peter Drake, 1671–1753: *Amiable Renegade*. First published in Dublin in 1755, these gusty and thoroughly uninhibited reminiscences cover the life of a common soldier and adventurer in an age whose historical records are almost exclusively the work of scholars and literary men. Among other details, the book furnishes a "GI's" view of the War of the Spanish Succession.



PUBLISHED RECENTLY by The Friends of the Bancroft Library is *American Images of Spanish California* by Professor James D. Hart, Vice-Chancellor of the University of California. Originally delivered by Dr. Hart as the Charles Mills Gayley Lecture of 1959, the text covers the changing concept of California from the Spanish and Mexican dominion to that of American dominion—from about 1830 to 1846. California fanciers will be especially pleased with the author's unusual approach and entertaining style. This 40-page booklet has been attractively designed by Roger Levenson and printed by the Howell-North Press.



EVER SINCE THE CLUB published *George Clymer and the Columbian Press*, we have become aware of a wide interest in this, the most ornate and glamorous of

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handpresses. Recently, the Club received from Willard D. Morgan (Morgan & Morgan, Publishers in New York City) a fascinating booklet *Our Columbian Press* which tells of its acquisition from Lloyd's of London (all 3000 pounds of it), and shipment to New York. The text includes 1824 directions for the assembling of the Columbian. We can well imagine Mr. and Mrs. Morgan's excitement in recreating this intricate gem. The Columbian, because of its lavish ornamentation, is frequently used to illustrate journals and articles concerned with handpress printing: *Book Design and Production* has used an early print of this press on their editorial page, and Adrian Wilson's "Journal of a Journeying Printer," profusely and cleverly illustrated, uses a nineteenth-century engraving picturing a Columbian. In addition to the one in the Club's rooms, there are only four or five known in the United States, although Clymer, the inventor, was American. One of your editors discovered two of these presses in the basement of the Cambridge University Press in England; and until recently they were used as proof presses.



Private Press Books 1959, edited by Roderick Cave and Thomas Rae, and published by the Private Libraries Association at North Harrow, England, lists eighty-two titles produced in the U.S.A., England, Belgium, Canada, Ireland, New Zealand and Scotland. It is planned to issue this booklet annually, making the list as complete as possible. Those interested in contributing information on their press may write to Roderick Cave, The Library, University College of the West Indies, Mona, Jamaica; those who wish to order copies may write to Private Libraries Association, 28 Parkfield Crescent, North Harrow, England (\$1.25 per copy). California private presses included in the current issue are The Allen Press, The Grabhorn Press, and The Nova Press.



ALWAYS of great interest to those concerned with the happy wedding of distinctive printing and faultless text is news of the series of Shakespeare plays produced at The Grabhorn Press. This fall they will publish *Antony and Cleopatra* in a folio edition of 180 copies; hand-set in Goudy New Style; Millbourn hand-made paper; five superb illustrations by Mary Grabhorn. This will be the eighth title in the series, and fortunate are those who possess them all: *The Tempest*, *Macbeth*, *Richard the Third*, *Julius Caesar*, *Midsommer Nights Dreame*, *Othello*, *King Lear*. (\$30.00).



FOR THE SECOND TITLE in a series of de luxe folio editions, Lewis and Dorothy Allen of The Allen Press at Kentfield, California, have chosen *The Splendid*

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Idle Forties by Gertrude Atherton, with a preface by Oscar Lewis. This group of short stories, one of the *Zamorano 80*, concerns the Spanish in California in the 1840's and has been described as "the best known collection of stories of that romantic period when the incoming Americans were first intermingling with the Californians of rancho, presidio and mission." The Allens tell us that their edition of 150 copies will be available in October. The book is 13½ by 9½ inches and runs to about 120 pages; the type face is Romanée, hand-set; the paper is all-rag Rives from France, printed damp on an Acorn handpress; large initials and decorations were engraved by Mallette Dean and have been hand-illuminated. The edition is being bound by the Allens in a Fortuny print, hand-blocked in Venice. (\$30.00)



THE CLUB'S LIBRARY was enriched recently with an important contribution of press books from member Mrs. Louise Farrow Barr, author of *Presses of Northern California and Their Books 1900-1933*. Many of the books were produced by such well-known presses as The Nonesuch Press, The Cuala Press, William Edwin Rudge, and John Henry Nash.

Another generous member who has enriched our library on frequent occasions, Norman H. Strouse, has given us a unique item of great interest: a T. J. Cobden-Sanderson design for the upper cover of a binding, with "Charles I" lettered inside a geometric and floral border. Attesting to its actual use for a small folio, one may see on the paper the marks of the finisher's tools as he transferred the design to the leather of the cover.



NOTICE has been received from Philip C. Duschnes of New York telling of two de luxe facsimile editions being produced in Switzerland for distribution this fall. One is *The Book of Durrow*, a manuscript book of the Four Gospels. It may be described as the "elder sister" of *The Book of Kells*; both have been for three hundred years in the library of Trinity College, Dublin. The other edition is *Codex Egberti* (ca. 980), being reproduced in its entirety—330 pages including two pages of initials and the fifty-eight pages of miniatures in six colors with gold and silver.



OF SPECIAL INTEREST to Club members is the recently published *Encyclopedia of the Book* by Geoffrey Ashall Glaister. The work contains more than 2600 alphabetically arranged definitions that explain terms used in papermaking, printing, bookbinding and the book trade. These definitions range in length from one

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line ("Luminotype: the first name for the *Uhertype*, q. v." to 1500-word descriptions of such basic items as lithography and photogravure. The work includes more than 500 illustrations and extracts translated from the Swedish dictionary of the graphic arts, *Grafisk Uppslagsbok*. (Price \$17.50.)



IN THE SUMMER ISSUE, 1959, of the *News-Letter* we mentioned Norman H. Strouse and his *How to Build a Poor Man's Morgan Library*. Given originally as a talk before The Book Club of Detroit, this provocative subject merited collection in book form. And now we have received the book, one of 260 copies issued from Adagio, the private press of Leonard F. Bahr.



ANOTHER ATTRACTIVE BOOK received recently by the Club is *Ouarzazate*, The Kasbah in the Desert, written, illustrated and printed by Alvin Badenhop of The Meridian Press, Hauula, Hawaii. The linoleum blocks, in color, do much to enhance this interesting monograph of the Moroccan scene.



FOR THOSE interested in Juan Pablos, the first printer in the Americas (ca. 1539), Thomas W. McDonald of Los Angeles has produced on his Albion handpress a fascinating booklet titled "Asterisk." This, the first of a series of essays towards a future *History of Juan Pablos*, is the result of many years of thorough research during the author's residence in Mexico. Mr. McDonald's scholarly treatise makes an important original contribution to the history of the first printing press in the New World. Those wishing to receive "Asterisk" and information on future essays in the series, may send two dollar bills to Thomas W. McDonald, 1479 Angelus Avenue, Los Angeles 26. Incidentally, his nineteenth-century Albion (platen 7 x 10), "Black Mack," was brought from England to this country by Bruce Rogers, then went to John Henry Nash of San Francisco, with whom Mr. McDonald was associated. However, during the latter's seven year residence in Mexico, the press was kept dusted by Dr. James D. Hart, the Club's president at that time.



Wynkyn de Worde: Father of Fleet Street by James Moran, is to be published in an edition of 500 copies by the Wynkyn de Worde Society, London. It differs from other works on early English printers in that it tries to describe de Worde's

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physical background, as well as assessing his contribution to printing and publishing. Among the illustrations will be half-tone reproductions of portions of his will, his letters of denization, and what may be an inventory of his printing shop. While these have been mentioned in other works they have never been illustrated in a book before. In addition there will be a map which endeavors to reconstruct the Fleet Street of de Worde's day.

Copies of the book will be available to members of the Book Club of California. Cost will be approximately six dollars, exclusive of postage. The Shenval Press is printing and publishing the book for the Society and orders should be sent to James Shand, Esq., The Shenval Press, 58, Frith Street, London, W.1.



THE CLUB'S LIBRARY receives regularly a considerable quantity of ephemera—pamphlets and broadsides—from private presses throughout the United States and Canada. Some are exceptionally fine; all are interesting and well worth a visit to 545 Sutter Street. Among recent additions to the library are: *Biscay Ballads*, printed from the Peterley Papers by the Redpath Press of McGill University Library at Montreal; *What Kind of Business Is This?* reminiscences of the book trade and book collectors by Jacob Zeitlin; *Nicolas Jenson, Printer of Venice* (an excerpt from an essay by Henry Lewis Bullen), handsomely produced at the Press of the Good Mountain at the Rochester Institute of Technology; and several handsome pieces from Carnegie Institute's School of Printing Management, which is directed by Jack Werner Stauffacher. Under his capable supervision, students have produced some striking examples of modern fine printing, using texts by Albert Camus, Georges Braque, Henri Matisse.



WILLIAM H. SCHAB, rare book and art dealer of New York, recently issued one of those sumptuous catalogues which always fascinates the collector. This one, which may be found in the Club's reading room, carries the intriguing title: "Monuments of Book Illustration; Early Printing and Manuscripts; From the XVth to the XVIIIth centuries . . ." The catalogue is a quarto, 130 pages, profusely illustrated.

Historic Book
with First California Illustrations

MALASPINA IN CALIFORNIA, by Donald C. Cutter. "Another rare contribution to the library of Western Americana" (William Hogan, *San Francisco Chronicle*). Illustrated with the first drawings of Carmel Mission, Monterey, and Spanish California natives, settlers and soldiers, also with four color plates of California birds.

Designed and printed by Lawton Kennedy, MALASPINA IN CALIFORNIA has been selected by Ken Carnahan of the *Daily Berkeley Gazette* as "... my nomination for the book of the year in fine printing." \$17.50

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San Francisco 2, California

Available Book Club Publications

CONTINENT'S END, AN ANTHOLOGY OF CONTEMPORARY CALIFORNIA POETS. Edited by George Sterling, Genevieve Taggard, and James Rorty. Printed by John Henry Nash, 1925. \$5.00*

THE ESTIENNES, Mark Pattison. Three original leaves. Grabhorn Press, 1949. \$15.00*

MOTHER OF FELIPE AND OTHER EARLY STORIES, Mary Austin. Ward Ritchie Press, 1950. \$5.75*

GEORGE CLYMER AND THE COLUMBIAN PRESS, Jacob Kainen. Taylor & Taylor, 1950. \$5.00*

TYPOGRAPHIC DESIGN IN RELATION TO PHOTOGRAPHIC COMPOSITION, Stanley Morison. The Black Vine Press, 1959. \$9.00*

A YEAR OF AMERICAN TRAVEL, Jessie Benton Fremont. The Plantin Press, 1960 \$12.50*

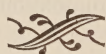
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